



Haydn Seek

Guest Artist:

Erin Breene, Principal Cellist

Orfeo ed Euridice Overture (also known as <i>L'anima del filosofo</i>)	Franz Joseph Haydn (1732 – 1809)
Cello Concerto No. 1	Franz Joseph Haydn
Symphony No. 45 (<i>Farewell Symphony</i>)	Franz Joseph Haydn

Franz Joseph Haydn (1732-1809)

A true original

Franz Joseph Haydn revolutionized music of the Classical era, often experimenting with dynamics and spiking his works with humor and musical trickery.

Known as the father of the Classical symphony and of the string quartet, he was a superb craftsman whose adventuresome works incorporated new compositional techniques that greatly influenced the next generation of composers such as Ludwig van Beethoven.

Humble beginnings

The son of a wheelwright and a former cook, he left home at an early age to study music in Vienna after his parents recognized his talent and realized he could never get the training he deserved in their little Austrian village.

Although the years of his childhood and young adulthood were full of trials and tribulations – he was tossed out on the streets of Vienna with no home to go to at the age of 17 when his voice changed – he worked hard at learning all he could learn about music composition.

Patronage – crucial for a composer in this era

Eventually, Haydn was introduced to Prince Paul Anton Esterhazy of Eisenstadt, a nobleman of enormous wealth who was also an intelligent and cultured man, very much interested in music. He and his brother Nikolaus I, became Haydn's patrons, employing him first as assistant kapellmeister, then as kapellmeister of the Court. He remained with the Esterhazy family for 30 years, composing music for them and their guests.

Because of the remoteness of the Esterhazy estates, Haydn was somewhat isolated from other composers and trends in music until the latter part of his long life so he was



“forced to become original,” as he put it. However, there were always a constant stream of distinguished guests and artists coming to the estates and there were occasional trips to Vienna, so he wasn’t totally isolated.

Some independence at last

Although his contract with the Esterhazys originally forbade him to sell or give away any of his compositions, this provision was later relaxed and his fame spread throughout Europe. After Prince Nikolas I died in 1790, the new prince, who cared less for Haydn’s music than for the glory of having such a famous man in his service, dismissed all of the court musicians. However, he gave Haydn a life pension of 1,000 gulden a year and retained him as the court composer, giving him the freedom to travel and accept other engagements.

From that point on, Haydn spent a great deal of time in London and in Vienna, composing music and enjoying a life of wealth and fame.

Franz Joseph Haydn, the composer

It is impossible to know exactly how many compositions Haydn wrote because no complete and reliable catalogue was made during his lifetime and many compositions were falsely attributed to him after his death to attract buyers. We do know, however, that at the time of his death at the age of 77 in 1809, his prodigious output included over 100 symphonies, 83 string quartets, 52 piano sonatas, 23 operas and many overtures, divertimenti, Masses, trios and music of other genres.

Interestingly, had he died at the same age as his friend, Wolfgang Amadeus Mozart (at age 35), he would hardly be remembered today.

Franz Joseph Haydn, the man

Franz Joseph Haydn, sometimes lovingly called “Papa” Haydn, was highly respected and well-liked by those around him – the court musicians whom he supervised and for whom he maintained a cordial working atmosphere and effectively represented their interests with their employer, his many friends, his colleagues and, of course, his patron.

He was a devout Catholic who often turned to his rosary when he had trouble composing and often added “praise be to God” at the end of his manuscripts. His music was characterized by a deep spirituality and a very real connection with the life of the common people from which he had come.

He captured a wide variety of human emotions in his music – joy and laughter, sadness and anger, and perhaps most of all, a good sense of humor.

Orfeo ed Euridice Overture

It was a good deal for Haydn

The year was 1790. Prince Nikolas Esterhazy had died, and Haydn had traveled to London where he was found by Johann Peter Salomon, the great German-born violinist and impresario. He had read of the Prince's death while recruiting singers in Cologne and had hastened to Vienna to engage Haydn and, if possible, Mozart as well (but Mozart was already committed to composing *Die Zauberflöte* and was not free).

Salomon was a brilliant businessman and his proposal to Haydn was so attractive that the composer could hardly refuse: 3,000 gulden from another great impresario, Sir John Gallini, director of the King's Theatre in the Haymarket, for a new opera.

The official title of the opera was *L'anima del filosofo* but it was often referred to by its alternative title, *Orfeo ed Euridice*, under which name it was also published in extracts by Breitkopf & Hartel in 1806.

The poet Carlo Francesco Badini wrote the libretto for the opera. His main source for the libretto was based on the myth of Orpheus and Euridice as told in Ovid's *Metamorphoses*.

The premiere performance occurred 150 years later

By the end of the 1791 season it was obvious that Haydn's new opera was not going to be performed at the King's Theatre, Haymarket, because of a dispute between King George III and the Prince of Wales. Haydn, in any case, scrupulously fulfilled the terms of his contract, since the 3,000 gulden had already been deposited in his bank account.

Orfeo ed Euridice was the last of Haydn's 24 operas, and it was never performed during his lifetime. In fact, it wasn't performed until 1951 in Florence with a cast that included Maria Callas.

Cello Concerto No. 1

Lost – and found 200 years later

This work was presumed lost until 1961 when the score was discovered at the Prague National Museum. Only its first two measures were known from the handwritten catalog Haydn had kept of his own works. Based on its style, scholars have dated the Cello Concerto in C major from between 1762 and 1765. It's an early work, from the first years of his tenure at Esterhazy, composed for Joseph Weigl, a gifted cellist in the Esterhazy orchestra.

It belongs to that transitional period between Baroque and Classicism whose greatest representative, Carl Philipp Emanuel Bach, had a strong influence on the young Haydn.



Only the best cellists need apply

The solo part is extremely demanding, with rapid passagework that frequently ascends to the instrument's highest register. The second movement calls for an exceptionally beautiful tone, and the last movement calls for uncommon brilliance and stamina.

Surely, Joseph Weigl must have been one of the outstanding players of his time.

Just as our own Erin Breene is a truly outstanding cellist...up to the task of playing this beautiful concerto.

Symphony No. 45 (*Farewell*)

It's time to go home

Summer was over – winter was approaching. The stay at Prince Nikolaus Esterhazy's summer palace had been longer than expected and the musicians were anxious to get back to their families at home.

Farewell, Prince Nikolaus

This symphony, nicknamed the *Farewell* Symphony, owes its nickname to a bit of theatrics written by Haydn into the music. True to his commitment to “go to bat” for his musicians and using his well-known sense of humor, he wrote the coda of the final movement by having small pockets of musicians taper off, stop playing, pinch out their candles and get up and leave – as if too exhausted to continue. Bits of orchestra continue to flake away until only two violinists remain. They valiantly play through to their final strains. Then they pinch out their candles and get up and leave.

What a hint to Prince Nikolaus! He did get the message, and the musicians were allowed to go home the next day!

The “Sturm und Drang” period

Although the story of the frustrated musicians is always associated with this symphony, it is worth noting that this symphony has always been immensely popular and is considered to be one of Haydn's best symphonies. It was one of his “Sturm und Drang” (“Storm and Stress”) symphonies, composed during the 1770s.

Haydn's “Sturm und Drang,” or Romantic, period show him as a composer of ripe technique and fervent imagination. The symphonies of these years are considered to be among his best works. All are on a larger scale than the symphonies of the previous decades, and they are much more dramatic, with unexpected changes from *forte* to *piano* and many crescendos. The slow movements have a romantically expressive warmth.

He was one of the last great masters of the Classical period, and his forward thinking and imagination echoed throughout the Romantic period, influencing future composers of all genres.



Did you know?

- Haydn married Maria Anna Aloysia Apollonia Keller, the sister of Therese, with whom he had previously been love; by most accounts, it was an unhappy marriage.
- Haydn had no children.
- Haydn and Mozart were friends and occasionally played in string quartets together.
- Haydn was the last eminent composer who lived under the patronage system.

“Working with Jung Ho reminds me of why I became a musician. The joy and love of music is constantly there. He allows the orchestra to explore these composers as a team and the result is only ours to share. I have admired his creativity, leadership, kindness... he is truly a genuine individual. It has been an honor to be associated with and to be working with Jung Ho and Orchestra Nova.”

Hernan Constantino – Principal Violin